

Auctioneer

1874
Apr. 29
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THE
DE BLOIS COLLECTION,
TO BE SOLD BY AUCTION
AT THE
ART ROOMS, 817 BROADWAY,
ON THE EVENING OF
Saturday, April 25th, at 8 o'clock.

Now on Exhibition, Free, at the Art Rooms, as above.

The Messrs. LEAVITT, Auctioneers.

N.L.L.

BOSTON, *April*, 1874.

MR. F. B. DE BLOIS takes great pleasure in inviting attention to this Collection of Pictures, which exhibits the results of his work abroad in France and Italy for several years past.

It will be observed that there is a great variety in the subjects treated, and that many of them, especially those showing the remains of Pompeii, and those taken in the vicinity of Mt. Vesuvius, possess more than ordinary interest from their natural and historical associations.

The Collection also includes specimens of the work of Morelli, Marrinelli, Palizzi, Mencini, and other eminent Italian Artists.

The success Mr. de Blois has met with in Boston leads him to hope that his work will meet the approval of the Art Patrons of New York.

The Prices of the Pictures in the Catalogue are Mr. de Blois' studio prices of the Paintings without the Frames. The prices of the Frames are the prices at which they will be charged to the buyer of each picture.

All the Frames are priced less than they cost the owner.

CONDITIONS OF SALE.

1. The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up and again re-sold.
2. The purchasers to give their names and addresses, and to pay down twenty-five per cent on the dollar in part payment, or the whole of the purchase-money IF REQUIRED, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

Notices of the Boston Press.

THE DE BLOIS COLLECTION.—M. de Blois, the well-known artist, after an absence of five years in Europe, has returned to Boston with a portfolio well filled with paintings and sketches of a high order of merit. He has sojourned in Italy, Germany, Switzerland and other continental countries, and has fully improved the opportunities which have been presented during this period. The instructions of the best masters, the time spent abroad, and the ability of the artist, have made the trip one of special profit as well as pleasure. He has returned richly laden with the results of his labors in this his chosen field. During his absence he placed on exhibition at various salons in Naples, Paris and London, several of his paintings, which received honorable mention by the judges, for one of which (No 24), he received a medal in class 1, at the International Exhibition in London in 1872.—*Advertiser*.

ART AND THE ARTISTS.—The valuable collection of paintings by De Blois, the results of his work in France and Italy, show the varied powers of the artist, and also evince persistent labor of hand and brain. The variety of the subjects treated is a marked feature, and those taken in the vicinity of Mt. Vesuvius possess more than an ordinary interest. The collection also includes specimens of the work of Morelli, Marrinelli, and other eminent Italian artists. The Poor Relation (No. 36) attracts immediate attention, not only from its size, but on account of its masterly execution. A group of fowl, dignified by the title of Royal Crown, are proudly and superciliously looking down on an humble hen of mixed breed, who has enough of their blood to claim relationship. The fowl are drawn and painted with rare freedom and vigor. The handling is broad and it is rich in its *impasto*. It is a happy combination of boldness and finish.—*Traveller*.

THE DE BLOIS COLLECTION.—These pictures possess the merit of being executed with great skill, and with a true feeling for nature as seen beneath the gentle skies of the localities depicted. The pictures are uniformly excellent. In no one is there seen any straining for meretricious effect, but each is conscientiously and carefully painted, and eloquently expresses an ardent love of nature and an uncommon degree of power in her interpretation.—*Sunday Times*.

ART MATTERS.—“La Cantique des Cantiques” (54), by Marrinelli, is a wonderful bit of drawing and color, from which the large picture now in the gallery of “Capo di Monte,” Naples, was painted. Such marvellous transparency and richness of flesh color, and such strong action in drawing, are rarely met with in this country.—*Transcript*.

THE De Blois collection of pictures, referred to at length last week, has attracted much attention in art circles, some of our first artists as well as critics being quite enthusiastic in praise of its merits as a whole.—*Courier*.

DE BLOIS'S PAINTINGS.—These pictures are full of life and spirit, expressed in vigorous and harmonious colors, and, apart from their artistic excellences, are replete with interest to every one who has visited or studied the history of the classic regions which they illustrate.—*Commonwealth*.

THE DE BLOIS PICTURES.—In this age of sensationalism in art, it is refreshing to look upon a collection like this, in which the artists of the slap-dash school, who think to rival French painters of celebrity by a few dabs of color hastily thrown upon the canvas with a brush or palette knife.—*Sunday Times*.

THE PAINTINGS OF MR. F. D. DE BLOIS.—This collection of paintings is a very interesting one. It comprises a good variety of subjects, including landscapes, still-life and portraits. Mr. De Blois's works show a high degree of merit. Their prevailing characteristics seem to be careful drawing,

a studied and conscientious treatment, and a warmth and fervor of coloring well suited to the mildness and indolence of the soft Italian climate under whose influence the artist worked. His preference for warm grays and purples is strongly marked. His coloring is rich rather than brilliant. In his game pieces especially this trait is noticeable, the vivid hues having a sort of subdued richness, as of a rainbow veiled in mist. His manner seems more literal and realistic than ideal, and in his landscapes one feels that he is looking at actual transcriptions rather than compositions. Some of the landscapes, with sunlit vineyards and green fields stretching away to the snowy Apennines, are exquisite in their bright, fresh beauty. A painting of Vesuvius as seen across an expanse of fields, the volcano sending up a great volume of smoke which palls the sky, is a striking picture. Another work which is particularly noticeable is a view of Naples as seen from across the bay. There is a peculiar sky, with the sunlight streaming down through rifts in the clouds and brightly illuminating the city, while all the rest of the scene is in shadow. The views of Pompeii bring out the rich coloring of the artist to excellent advantage. The pictures of still-life and the flower and fruit pieces are of remarkable excellence.—*Advertiser*.

THE DE BLOIS COLLECTION OF PAINTINGS.—“Autumn morning” (37) is particularly fine in quality of atmosphere, the hazy effect lending a tender sentiment to the mountains in the distance, thus robbed of their sharp outlines, and the rich play of light through the fleecy clouds over the waters of Castellamare being full of poetic feeling. A striking subject is “Morning in Winter in Licola” (24), study on the Campagna of Naples. The bright, fresh green of the broad stretch of country, the herbage of which is being cropped by the Italian buffalo, looking little like a winter scene here, the only such suggestion being the snow-capped mountains standing out so poetically against the distant horizon. This picture has been exhibited in Naples and London, in which latter place it received a medal.

Also, will be seen interesting studies of Pompeiiian ruins (15 and 16). They are fine color studies, and subjects seldom to be seen in this country; 4 and 5 are a couple of Ischian subjects, fine in atmospheric effects and harmonious combinations of color.

No. 38 is a unique subject, being a sketch made at the village of Cava di Tirreni—Vesuvius lying away in the horizon at a distance of fifty miles—during the great eruption, 23th of April, 1872, when the shower of ashes descended, which covered the earth in many places to the depth of several inches. The peculiar state of the atmosphere, being neither sunlight nor shadow, the representation of which was the object of the artist, has been successfully placed upon canvas.

Two of the artist's best pictures are "Solitude" (28), and "A Morning in March" (9), the story of the first being told graphically, and in the second the delicate tones of the sky and warmth of atmosphere finely rendered; and on the same wall are a number of smaller subjects of general excellence of atmospheric effect.

Many others in the collection would call for special mention, had we not already devoted more space than we can well spare. Especially noticeable are the still-life subjects, which are, all of them, excellent specimens of the artist's skill.—*Transcript*.

THE DE BLOIS COLLECTION.—A collection of Landscapes and genre subjects, which are as remarkable for their uniform excellence as for their variety. A visit to the gallery brings the observer in full view of the many of the most noted and attractive localities in Italy, along the coast, among the islands, and in the interior of that land of art and poetry.

There are also numerous views in France and Switzerland, including scenes among the Alps and in the Forest of Fontainebleau; and the versatile genius of the gifted artist finds further expression in a variety of fruit, flower and figure pieces, which are carefully and correctly drawn and colored with marked fidelity to nature. The collection is also enriched by several paintings by eminent artists, among the more attractive of which is a Lady of the XV. Century, by Frank Howland; the Crowning of Tasso, by Morelli, and the Adoration of the Magi, by Vaccaro.—*Sunday Times*.

DE BLOIS'S PICTURES.—The paintings of which we have spoken are but samples of many that we have not time to mention, but which are equally valuable in their way. We recommend the collection to the public in unqualified terms. It is rarely that we have so many pictures of historic interest treated with such artistic ability.—*Traveller*.

CATALOGUE.

Studio Price.

\$200. Snow-Storm in Astroni.

Price of Frame.

\$30

125. Barnyard.—Barbison.

16

125. La Favorita, the Palace of the Kings
of Naples.

16

200. La Pannella, Island of Ischia,
Bay of Naples.

43

This Chateau is considered to be one of the most delightful summer residences in the world. It has been occupied at different times by Queen Victoria, the Prince of Wales, Victor Emanuel; Louis of Bavaria, and other crowned heads.

Lane

Chapman

plum 11

pap

Studio Price.

Price of Frame.

35 5 *pub*
\$200. Marine di Lacco, Island of Ischia,
Bay of Naples.

\$43

50 6
350 Hare and Red Pheasant. *pub*

60

50 7
350 Golden Pheasant and Mallard Duck. *pub*

60

Exhibited in the Salon, Paris, 1870. These two pictures have been engraved by the artist.

20 8
150 Cool Evening. *pub*

15

100 9
350 Campagne de Mars, Naples. *pub*

43

Exhibited in Naples, 1871.

10 10
75 Study of Fruit—Orange Mandarin
and India Figs. *pub*

15

20 11
125 Apple Blossom—Plain of Chailly,
France.

16

Studio Price.

12

Price of Frame.

²⁰
\$150 Lago D'Tanno, near Naples.

\$20

Lately drained, disclosing the ruins of an ancient city, supposed to have been destroyed by an earthquake.

¹⁰
75 Comfort.—After Palizzi.

10

¹⁰
75 Luxury (companion)—After Palizzi.

10

¹⁰
100 House of Cornelio Rofo, Pompeii.

14

¹⁰
100 House of the Faun.

14

The most magnificent house yet discovered at Pompeii. Here were found the fine mosaic called, "The Battle of Arbala;" now in the museum of Naples, and the celebrated statue of the "Dancing Faun," from which the house takes its name.

¹⁰
125 The Yard of the Four Nations.
Barbison.

14

¹⁰
100 Winter Scene—Lens France.

10

¹⁰
75 Bay of Vico and Palace of King
Murat, Italy.

14

Studio Price

Price of Frame.

¹⁰ \$75 Village of Vico, Italy. ²⁰

\$14

²⁵ 150 The Favorite.—A. Mancini. ²¹

22

²⁵ 150 The Champion (companion).
A. Mancini. ²²

22

At the festival of Monte Virgil, the Champion Boy in the game wins a flower which he presents to his favorite.

²⁰ 150 The Big Oaks—Forest Fontaine-
bleau. ²³

25

¹⁰⁰ 570 Winter Morning—Licola. ²⁴

40

For this picture the artist received a medal at the International Exhibition, London, 1872.

²⁵ 125 View in Ischia. ²⁵

16

¹⁰ 100 Old Well on the Lava, near the foot
of Mt. Vesuvius. ²⁶

16

¹⁰ 75 House of the Cithariste, Pompeii. ²⁷

14

pubs
Chapman
17th

8 20.

pub

pub

Thorn

pub

pub

Studio Price.

Price of Frame.

~~50~~ ~~20~~
\$200 Solitude—Astroni.

\$43

This Lake is within the crater of an extinct volcano.

10 29
75 Interior of an Extinct Crater.

14

10 30
100 Old Well on the Gava—Torre del Greco.

14

10 31
100 Study from Nature—Castellamare.

14

Castellamare is celebrated for its mineral baths, and is the place where Pliny the Elder died.

10 32
100 Astroni—Royal Hunting Ground, near Naples.

16

10 33
100 Reine Blance Grove—Forest of Fontainebleau.

16

50 34
200 Marketing.

40

50 35
200 Shooting (companion).

40

200 36
1000 Poor Relation.

72

Studio Price.

Price of Frame.

\$350 Autumn Morning—Torre del Greco. \$50

This picture had the honor of a place in the "Salon Carré," at the Exhibition of Paris, 1872.

500 Shower of Ashes—La Cava.

La Cava is about fifty miles from Mount Vesuvius. During the great eruption in April, 1872, earthquakes were felt there at short intervals. On the 28th and 29th of the month, a shower of ashes fell for about sixteen hours, accumulating to the depth of several inches. This picture is from studies made at the time, showing the immense volume of the cloud of ashes which overspread and afterwards almost darkened the heavens.

125 Plain of Salerno, Morning—Italy.

100 The Fisherman's House—Capri.

1000 Last Days of Pompeii.

From the novel of Bulwer, "Last days of Pompeii." (Fig. by Sagliano.)

125 Game—Pigeon.

Studio Price.

Price of Frame.

20 43
\$150 The "Bodmer Oak" — Forest of
Fontainebleau. \$20

10 44
100 Licola—Italy. 16

200 45
1200 Malaria; or, Valley of Death.
De Blois and Mancini.

10 46
125 Interior of Forest—Capo-di-Monte. 16

10 47
150 The Shepherd of the Abrusa. 15

10 48
75 The House of the Poet Tragic,
Pompeii. 12

10 49
75 Game—Mallard Duck. 20

Studio Price.

Price of Frame.

10 50
\$100 View in Constantine—French Al-
giers.

\$12

10 51
100 Spring.—La Cava.

16

50 52
200 Lady of XV. Century.—By Frank
Howland.

25

30 53
600 The Crowning of Tasso after his
Death at the Convent of St.
Onufre, Rome.—By Doninico
Morelli.

16

50 54
500 La Cantique des Cantiques. — By
Marrinelli.

14

* The original study of the larger picture, now in the Gallery of "Capo-di-Monte," Naples.

10 55
200 La Pompeïenne.—By Malderelli.

12

This is the original study, from which the larger picture was copied, now owned by Queen Victoria.

Studio Price.

10

56

Price of Frame.

\$150. La Wintry Road—La Cava.

\$10.

10¹²

57

100

The Crucifixion of St. Andrew.—
By Dominicino.

37¹² June

58

100

The Adorations of the Magi.—By
Vaccaro.

30,

59

20

The Queen of Cyprus.—Lucca Geor
domo.

17¹² June

The last three pictures came from the gallery of Prince Andrea de Colonna,
Naples. Purchased by Mr. De Blois while in Naples.

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